

15
1928

SOUVENIR
OF THE
EXHIBITION
OF
INDIAN
PAINTING
1928

*Organised by The Society for the Encouragement
of Indian Art in the Town Hall, Bombay.*

INDIAN PAINTING

PREFACE

The efforts of the Society for the Encouragement of Indian Art are slowly bearing fruit in bringing about an awakening in Bombay City and Presidency. The exhibitions organised by the Society and held in the Town Hall have been extremely well patronised in the past. The 1928 exhibition is more representative than the previous ones. Never before has Bombay seen such a fine and representative collection of Indian paintings of different schools, both ancient and modern.

Perhaps, the most unique feature of this year's exhibition is the section relating to the paintings at the Bagh Caves in Gwalior State. The reproductions of the cave paintings are remarkable in themselves for these are the nearest representations that have been done of any wall paintings in India. The copies of the Ajanta paintings both by Griffiths and Lady Herringham are mere impressions and if anything give a distorted version of the originals.

The paintings now in the exhibition were shown at the British Museum a short while ago and the impression they produced on the people of Europe was immense. An eminent art critic of international fame says of these paintings: "What is certain is that as works of art, they are beyond all praise. As decorative designs they are superb, their colour is something to remember. As expressions of life and movement they represent not only a curious and fascinating culture or a particular moment in the evolution of art, but have a genuinely universal value."

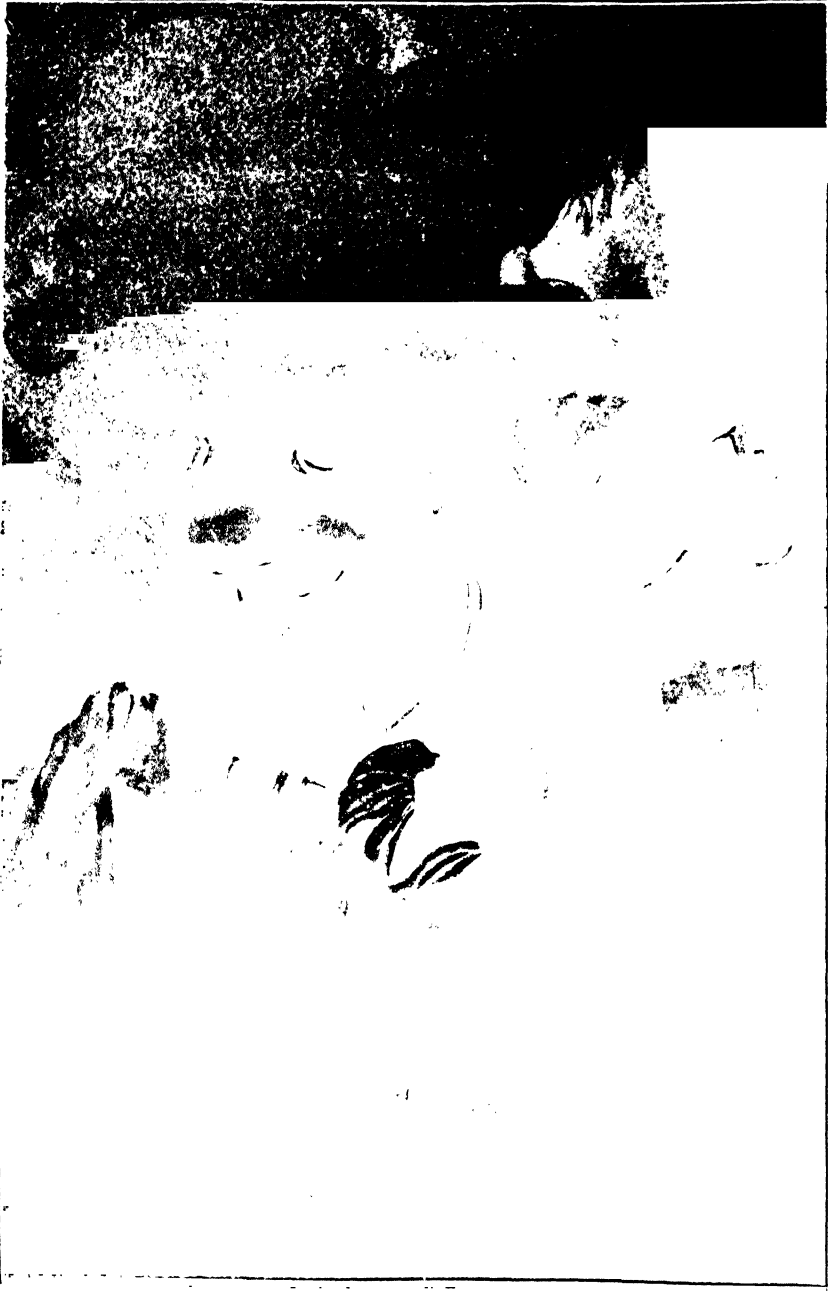
The miniature section at the exhibition has an interest of its own and is as important and attractive as one could hope for. The collection loaned by the Poona Bharat. Itihas

Shamshodhak Mandal is of great interest from the artistic and historical points of view and contains some of the best examples of this period. The Pahari paintings, commonly known as Rajput drawings, are particularly interesting and by the courtesy of the Tehri Durbar and Mr. Jugmohandas Mody the Exhibition Authorities have been able to secure some remarkable examples of this interesting school. The modern school is fully representative and with the exception of a few they are of a very high order of merit.

The present exhibition shows the different schools and the different stages of the development of Indian art and in short, provides the spectator with a brief history of the artistic development of the Indian nation.

S. FYZEE RAHAMIN.





DEATH OF THE THIRD PANDAV

SARDA C. UKIL



DAWN OF LIBERTY

M. B. GUPTA



THE CHILD

A. R. CHUGTAI



GOFI ON HER TERRACE

Courtesy, Jugmohondass Mody



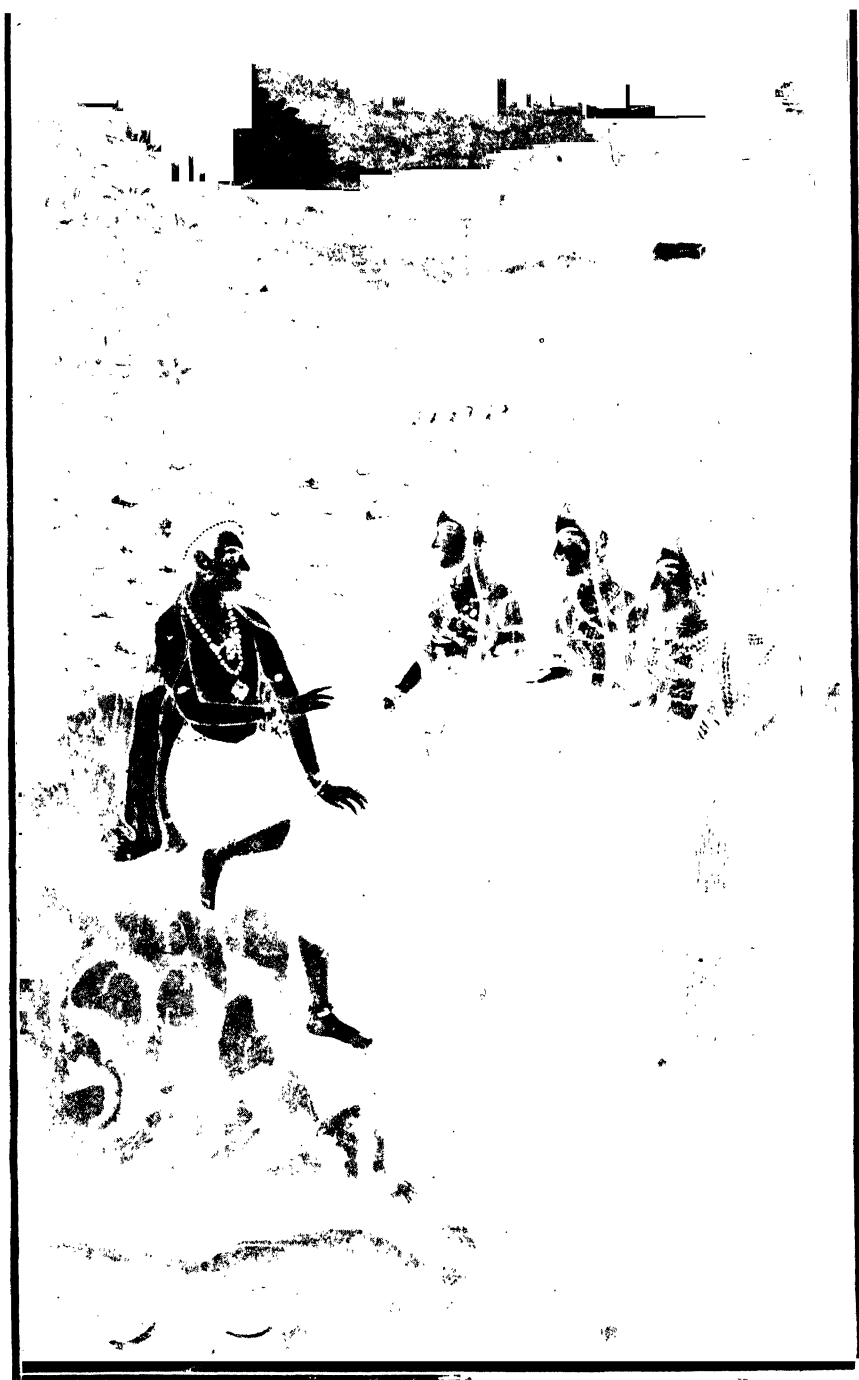
KRISHNA AT THE WELL. *Courtesy, Jugmohondass Mody*

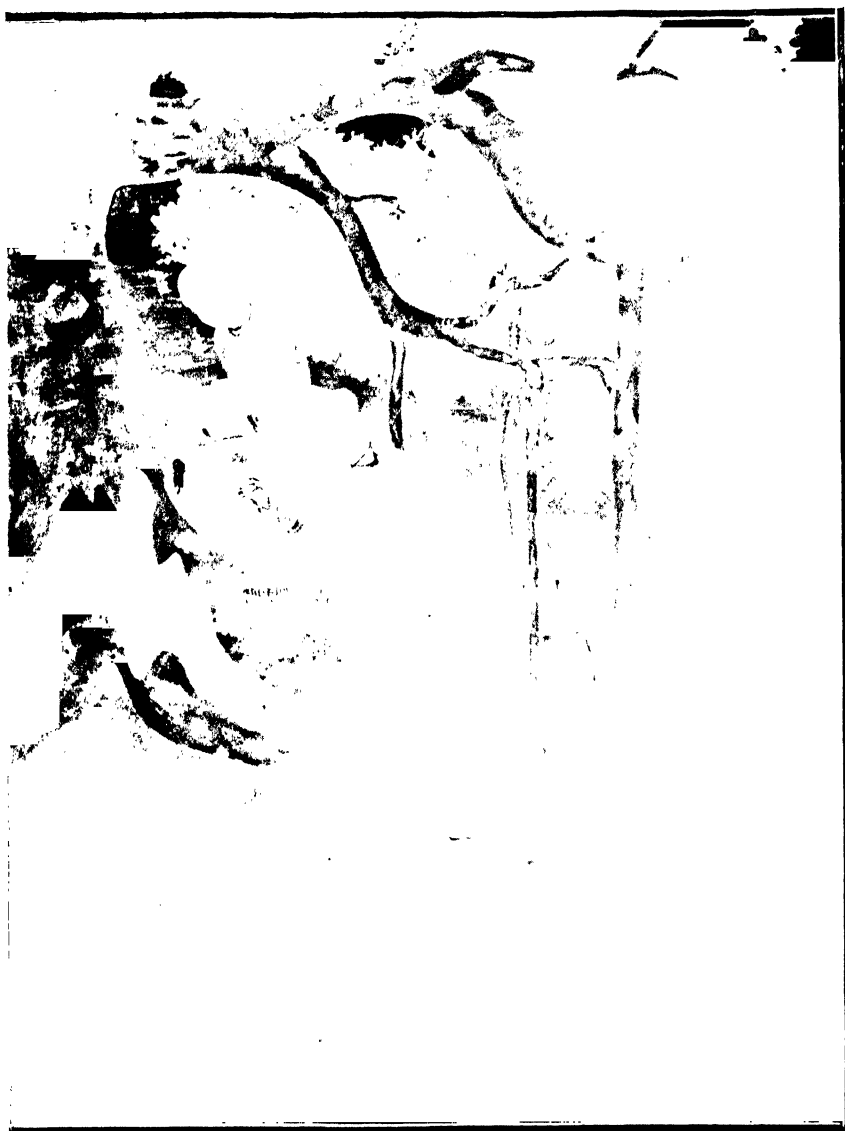


THE DANCE

RABINDRANATH DUTT

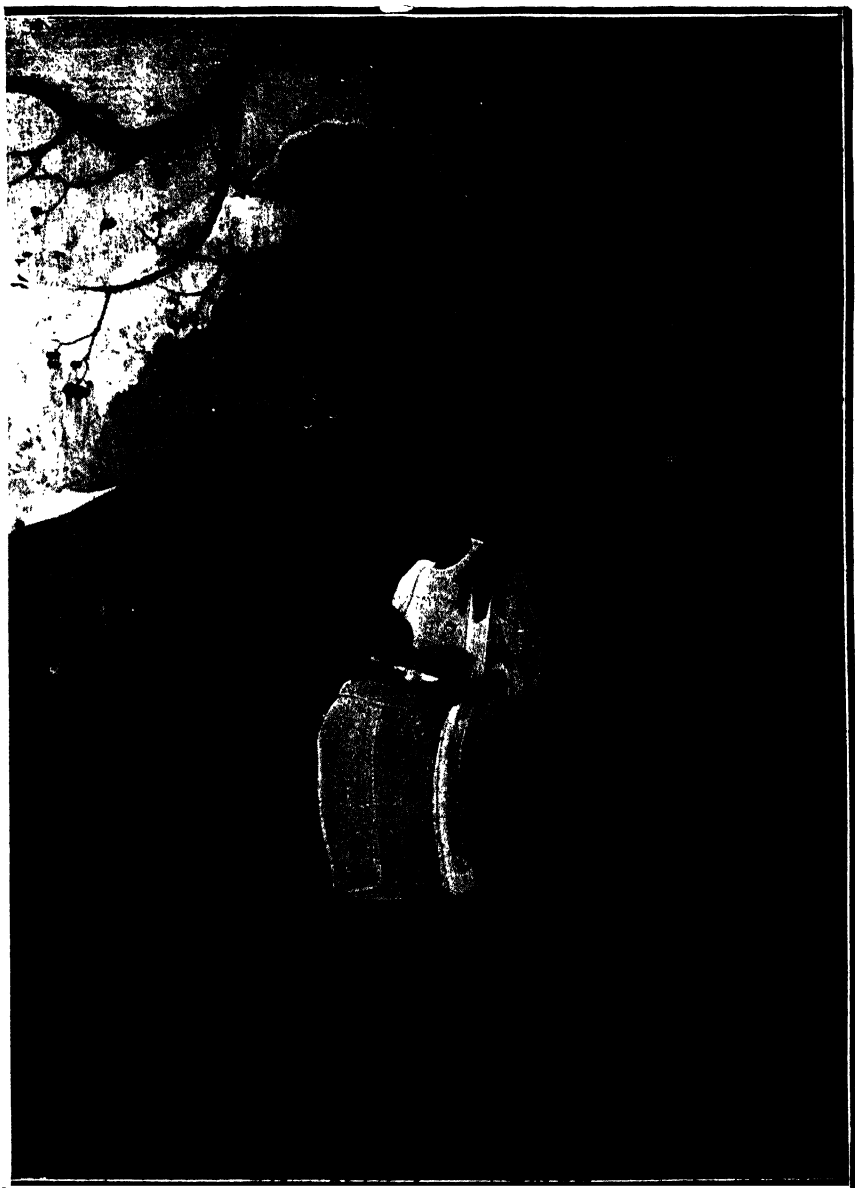






SNAKE WORSHIP

HANUMANTA RAO.



THE CHINESE TRAVELLER.

M. B. GUPTA



THE DANCE—MOGUL SCHOOL 18TH CENTURY. *Courtesy, A.G. Currimbai*

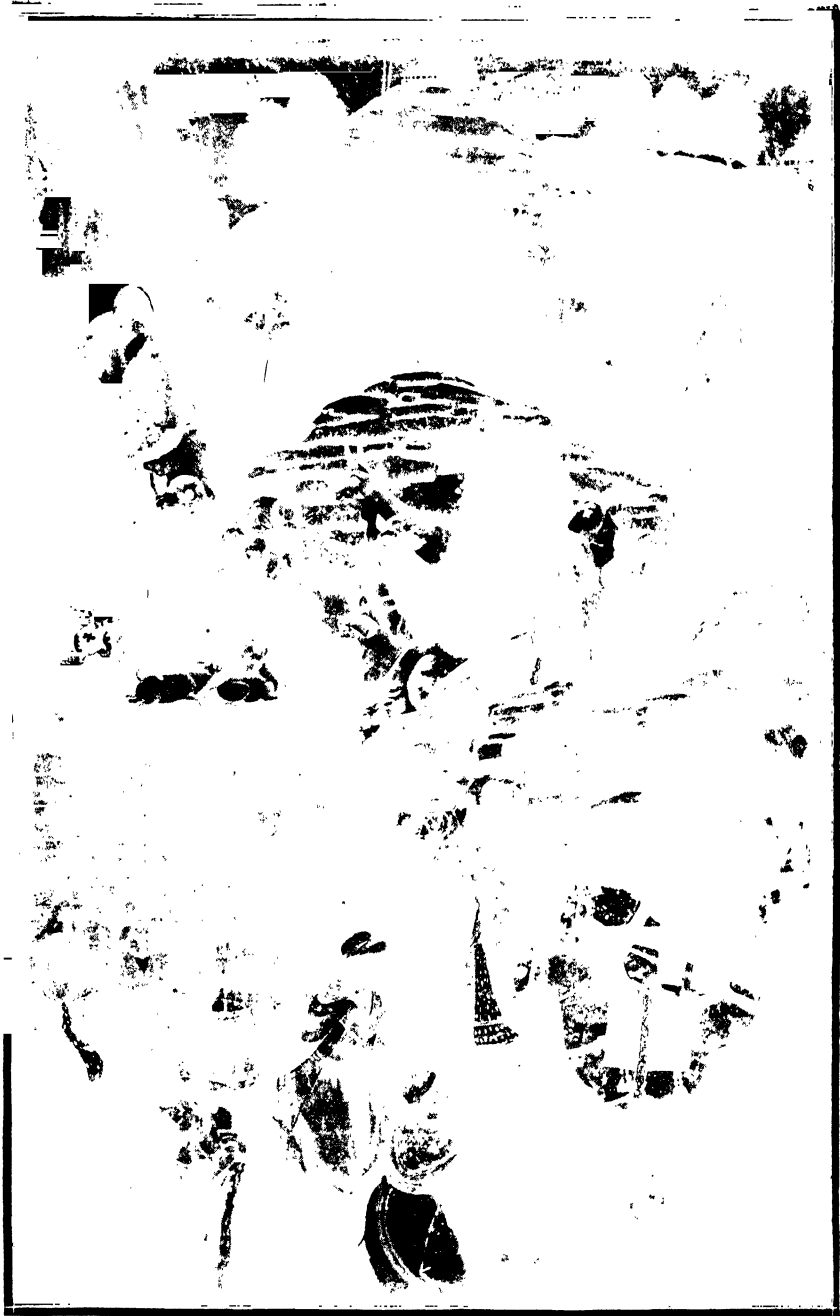


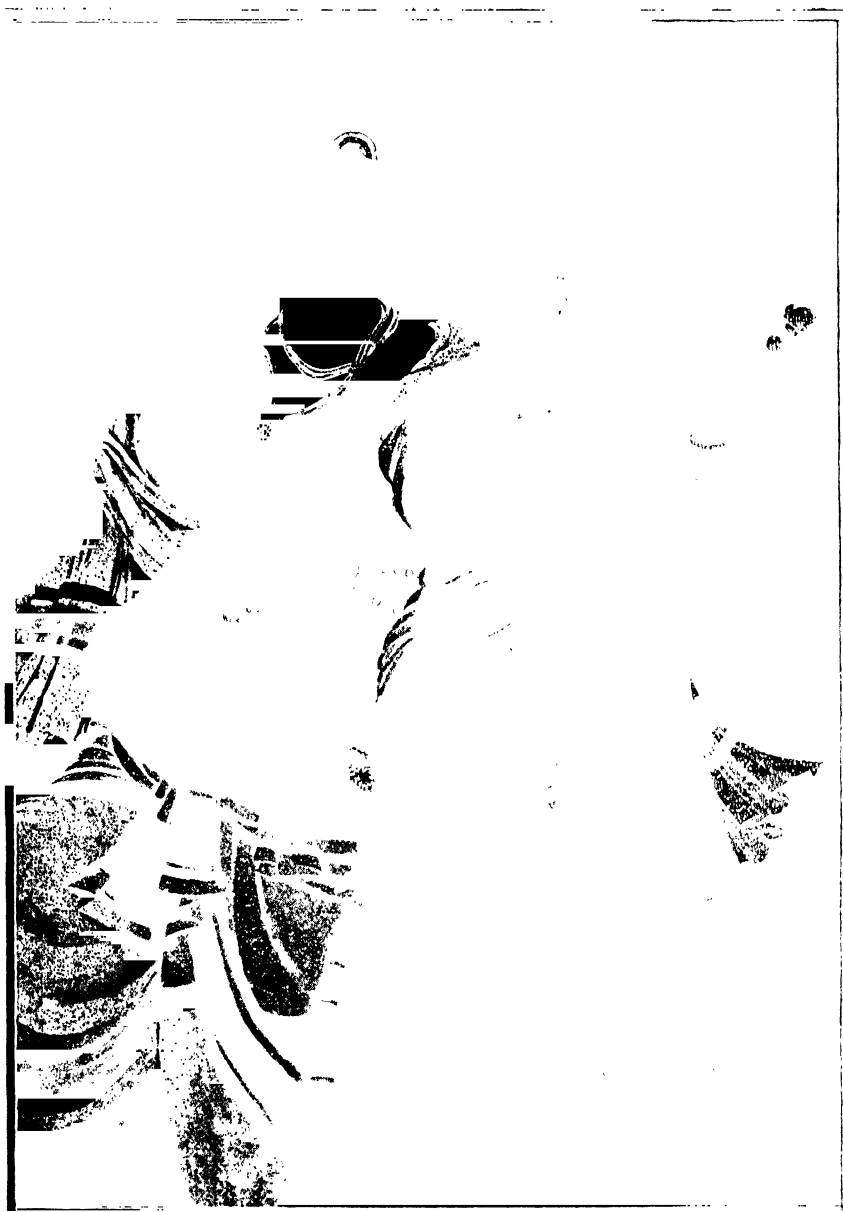
ILLUSTRATION FROM THE MAHABHARAT 18TH CENTURY.

Courtesy, A.G. Currimbhai



KRISHNA ATTENDING RADHA.

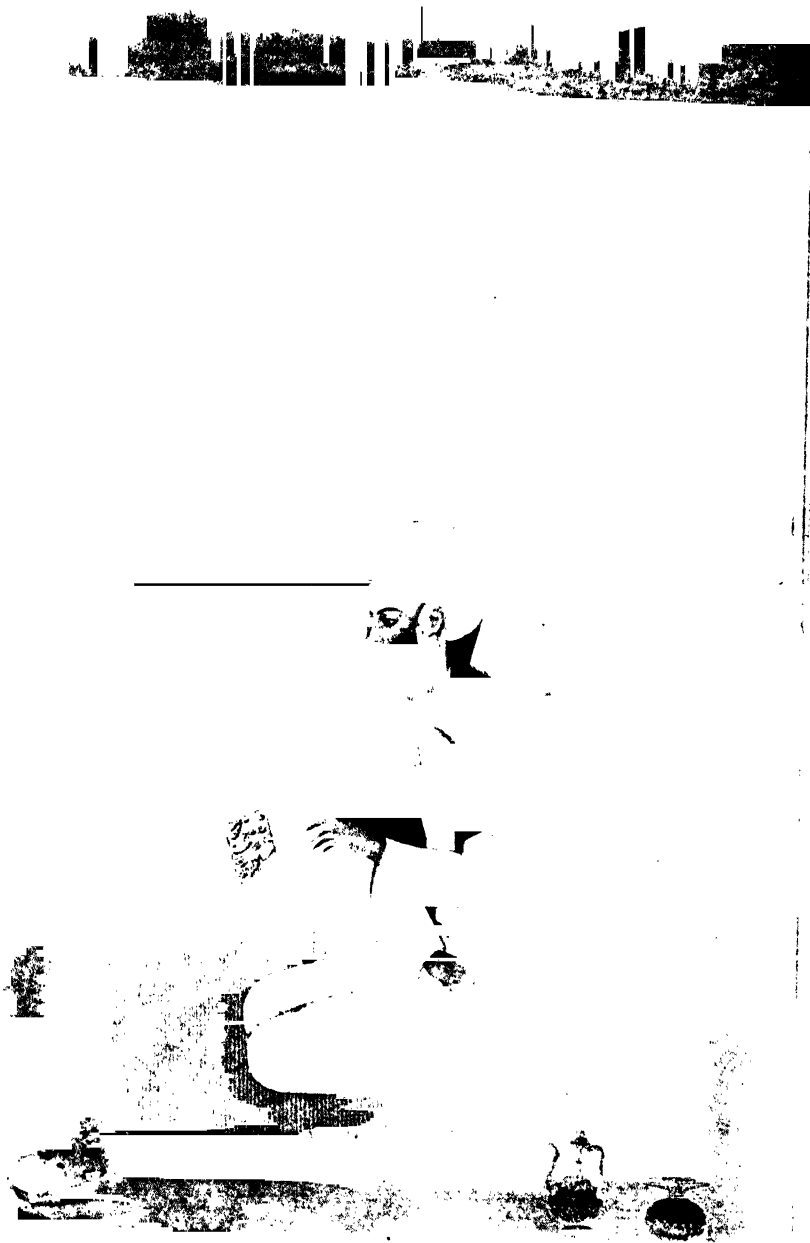
Courtsey, Jagmohandas Mody



ON FESTIVE DAY.

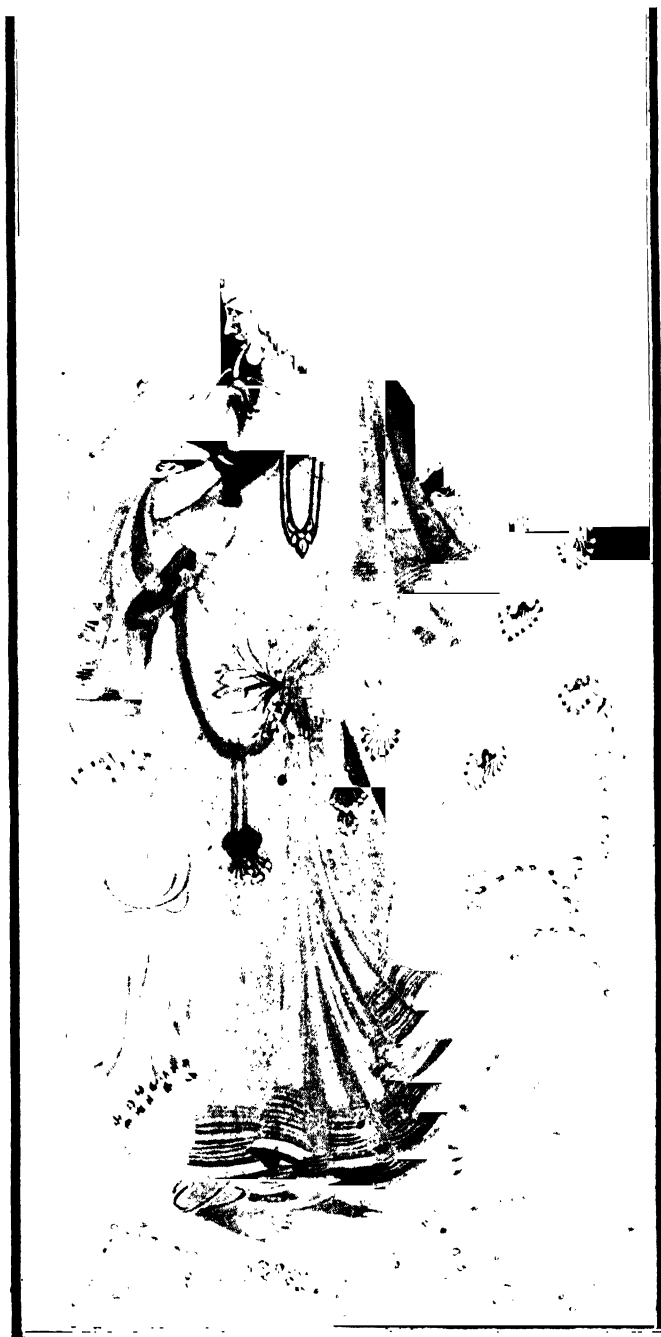
PULINBEHARI DUIT

PAWAB SALAR JUNG BAHADUR



AMIR UL-MOMENIN HAZRAT OSMAN.

Courtesy, P. Lory



THE MESSAGE OF THE BEE.

R. C. UKE

INDIAN ART.

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